

Music



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### ERNST PAUER, 1826—1905.

ERNST PAUER was a musician who, for well-nigh half a century, lived and laboured in London, and who as pianist, teacher, lecturer, writer, and editor won for himself a well-deserved and lasting reputation. He was the only son of the Very Rev. Ernst Pauer, Superintendent-General of the Protestant Churches of Austria, while his grandmother on his mother's side was Nanette Streicher, daughter of the pianoforte manufacturer, Andreas Stein, about whom Mozart wrote a most graphic description to his father when, on his visit to Andreas Stein at Augsburg in 1769, he heard her play; she being a wonder-child in her ninth year. Her name was afterwards immortalized through her kindness to Beethoven.

Ernst Pauer received private musical instruction from W. A. Mozart, son of the great composer, Simon Sechter, and Franz Lachner. Before he settled in London he composed two operas: "Don Riego" (1849) and "Die rothe Maske" (1851), produced, the one at Mayence, the other at Mannheim; ten years later a third, "Die Braut," was also produced in the latter city.

In 1851 he performed Hummel's A minor Concerto at the London Philharmonic Society, and also appeared at Ella's Musical Union; and he met with such marked favour that he resolved to make England his home. It would require columns to note the many important facts connected with his career; the principal, however, must be mentioned. Between the years 1861 and 1867 he gave extremely interesting historical recitals, illustrating the foundation and development of pianoforte music; while in 1870 he began lecturing on the composers for the harpsichord and the pianoforte at the Royal Institution, the South Kensington Museum, also in various cities of the United Kingdom; and in this new and useful field of labour he achieved great success. As teacher he succeeded Cipriani Potter at the Royal Academy of Music, remaining there for five years. In 1876, when the National Training School for Music was established at Kensington, he was appointed principal professor of the pianoforte; and amongst

many good pianists whom he trained, two stand out conspicuously: Eugen d'Albert and Max Pauer. Two years later he became a member of the Board for Musical Studies at Cambridge, and in 1879 Examiner. In 1883 he was named principal professor of the pianoforte at the Royal College of Music.

He was a constant contributor to the MONTHLY MUSICAL RECORD, several articles appearing during the first year of its establishment. From 1872 to 1874 he wrote a series of "Analytical Remarks on various Pianoforte Compositions," and in 1874 two interesting articles on "Menetriers, Troubadours, and Master-singers." Two of the longest series were "Chronological Tables and their Material" (1884-1889), giving from earliest times the names, and when possible the dates of birth and death, of Italian, French, English, and German composers, together with mention of their principal compositions; and "The Pianoforte Teacher" (1890-1894), consisting of "Historical Sketches, Analytical and Critical Remarks, Advice as to the Selection of Classical and Modern Pieces with regard to Difficulty, and Suggestions as to their Performance;" a series, in fact, of the most practical kind.

Pauer was author of the excellent Novello Primers, "The Art of Pianoforte Playing," "Musical Forms," and "The Beautiful in Music;" also of the "Dictionary of Pianists and Composers for the Pianoforte," published by that firm.

As editor he was most active. His historical publications include "Alte Clavier-Musik" and "Alte Meister," also his collections of pieces by old English, Italian, French, and German composers. Of his many educational publications must be named "The New Gradus ad Parnassum;" the "Classical Companion;" the "Concert Studies;" the "Characteristic Studies for the Left Hand;" "Culture of the Left Hand;" the large and important series entitled "School of Technique and Expression;" and the Mozart and Beethoven Studies, special preparatory studies as an assistance to a thoroughly artistic performance of the pianoforte sonatas of these two masters. His excellent and useful arrangements for solo and duet of the Beethoven and Schumann Symphonies



deserve special mention. "The Family Gift Book" also deserves note; it contains a very large collection of good pianoforte pieces, soldiers' and sailors' songs, national dances, dances of the olden time, etc., etc., with illustrations and poetical quotations. His edition of Beethoven's sonatas and his Cramer studies are known and used all over the world. And in addition he has edited works of J. S. Bach, C. P. E. Bach (Popular Pieces), Haydn, Mozart, Weber, Schubert, Mendelssohn, and Chopin; also the studies of Stephen Heller, Moscheles, Berens, and others.

In 1896, Ernst Pauer, then in his seventieth year, retired from public life, to enjoy a well-earned rest at his beautiful villa, Jugenheim, near Darmstadt, where on the ninth of last month he passed away.

In 1852 he married Miss Andreae, of Frankfurt, the lady being a good contralto singer and a trained musician, and in 1902 their golden wedding was celebrated with great rejoicing; letters, telegrams, and gifts being sent by pupils and friends from all four quarters of the globe. Their son, Max Pauer, now principal professor of the pianoforte at the Stuttgart Conservatorium, was, as mentioned above, trained by his father, and the high name which he has made for himself, both as pianist and teacher, is one of the strongest proofs of Ernst Pauer's gifts as teacher. *Tel père, tel fils* runs the old proverb; and Max Pauer bids fair to emulate his father as regards his ability in training pupils and also his love of hard work.

### SOME FORGOTTEN OPERAS.

BY PROFESSOR E. PROUT, MUS.D.

#### V.—SPONTINI'S "LA VESTALE."

[Since the conclusion of the analysis of Cherubini's *Midé* appeared in these columns two months ago, a correspondent has informed me that at least two performances of that opera have been given subsequent to the production of the work at Her Majesty's Theatre, of which I spoke. One was at Vienna about December, 1880, when Madame Materna made a great effect in the part of the sorceress; the other was at the Gotha Opera Festival, in July, 1895, the work being conducted by Felix Mottl. On both occasions Franz Lachner's recitatives were used; but the work seems to have been too sombre for the public taste, and to have obtained little more than a *succès d'estime*.—E.P.]

To Spontini may be applied the same remark with which my last article opened,—that, to the present generation of musicians, he is little more than a name. At least nine out of ten would probably, if asked, give *La Vestale* as the opera by which he is best known; but it is extremely doubtful whether more than one in ten would be acquainted with the work itself. Yet, during the first half of the last century, it exerted no small influence on dramatic composition; it was, in some sense, the forerunner of the operas of Marschner and Meyerbeer, and traces of its style may even be found in Wagner's *Rienzi*. Though in his later works Wagner entirely emancipated himself from the influence of his predecessors, we know from his writings what a high opinion he held of *La Vestale* and its successor, *Fernand Cortez*.

Before speaking of the opera itself, a few details as to its composer will probably be acceptable. Gasparo Spontini was born at Majolati, near Jesi, on November 14th, 1774. He received his musical education in the Conservatorio dei Turchini at Naples, his teachers in composition being Sala and Tritto. His first Italian opera, *I Puntigli delle Donne*, was produced at the Teatro Argentina, Rome, in 1796. This was followed by some fifteen other operas, written for various

theatres in Italy in the course of the next seven years. Berlioz, in his fascinating book, "*Les Soirées de l'Orchestre*," gives a long and interesting biographical sketch of Spontini to which I shall frequently have occasion to refer in the course of this article. Speaking of these early operas, he says:—

"I do not even know precisely at which theatres he gave the works. They doubtless brought him as little money as glory, since he determined to try his fortune in France, without being called there either by the voice of the public or by a powerful protector. He had preserved in his library the manuscripts and even the printed libretti of all these pale compositions, which he sometimes showed to his friends with a smile of disdain, as the toys of his musical childhood."

Spontini arrived in Paris in 1803, and introduced himself to the French public with his Italian opera, *La Finta Filosofo*, which had been produced at Naples four years previously. His first opera in French, *Julie, ou le Pot de Fleurs*, was a failure, and *La Petite Maison*, which followed it, was even more so. These works were written in the old Italian forms of Cimarosa and Paisiello. By no means discouraged, Spontini, who throughout his life had the most unbounded confidence in (and it may be added conceit of) himself, sought for another libretto as soon as possible, and resolved to change his style. In Paris he had learned to know the great operas of Gluck, whose influence is clearly to be seen in the increased solidity, and still more in the greater dramatic force of his later works. M. Etienne Jouy, one of the best librettists of the time, who believed in Spontini in spite of his two failures, offered him the libretto of *La Vestale*, which, strange as it may seem to those who know it, had already been declined by Cherubini. Spontini accepted it with eagerness, and, in the words of Berlioz, "forgot everything, darting like an eagle on his rich prey. He shut himself up in a miserable habitation, neglected his pupils, careless of the first necessities of life, and worked with that feverish ardour, that quivering passion, the sure signs of the first eruption of his musical volcano."

His work at the composition of *La Vestale* was interrupted for a time, when an opportunity was afforded him to produce a one-act opera at the Opéra-Comique. This was *Milton*, the libretto by Jouy, in which is seen the transition from the composer's earlier to his later style. It was first given on Nov. 27, 1804, and was immediately successful.

Fortunately for Spontini, he had by this time found a powerful patroness in the Empress Josephine, by whose command *La Vestale* was put in rehearsal at the opera. The score of the work was already finished in 1805; but so fierce was the opposition to it, not only on the part of rival composers, but of the performers themselves, who, owing to the novelty of its style, failed at first to see its beauties, that it was nearly three years before it was finally produced. Even the *prima donna*, Madame Branchu, who made so brilliant a success in the title-part, subsequently confessed with regret to Berlioz that she had discouraged Spontini by one day declaring to him that she would never be able to learn his "unsingable recitatives." A part of the delay was, however, due to the composer himself, who was so hard to satisfy with his own work that he would sometimes rewrite the whole or part of a movement five or six times; the copyist's bill is said to have amounted to 10,000 francs (£400). But for the support of Josephine and the despotic commands of Napoleon, who insisted on the work being produced, there can be no doubt that *La Vestale* would never have seen the light of the boards.

The opera was at last performed for the first time on December 15, 1807. Berlioz gives an amusing account of the first night. All the students of the Conservatoire, following the example of their professors, were extremely hostile to Spontini, and a party of them went to the opera on purpose to make fun of the work. It was arranged that they were to gape, yawn, and laugh during the first two acts, and that at the end of the second act each of them was to put on a night-cap and pretend to go to sleep. But at the performance they were so impressed by the music that they forgot all about their programme, and were as hearty in their applause as the rest of the audience. Berlioz tells us that he heard of this incident from the leader of the clique. The success of the opera was

as lasting as it was complete. It was given more than 200 times in Paris alone, and was performed at all the chief theatres in France, Italy, and Germany.

The libretto of *La Vestale* is alike excellent from a dramatic and lyrical point of view; the late Dr. Philipp Spitta, in his article on Spontini in Grove's "Dictionary," justly calls it one of the best libretti of the century. A summary of the plot can be given in a few sentences. Julia, a young Roman maiden, had been promised in marriage by her mother to Licinius, an officer in the army; the match was opposed by her father on the ground that the young lover was unknown to fame. Licinius therefore departs to fight against the Gauls, and after five years returns, a triumphant general, to claim his bride. Meanwhile, Julia's father has died, and on his death-bed has devoted her to the service of Vesta. As the youngest of the Vestals, it is Julia's duty to place the crown upon the victor's head during the triumphal procession; and Licinius finds an opportunity during the ceremony to tell her that he shall come to the temple of Vesta that night to carry her off. The scene of the second act is the interior of the temple; Julia is watching the sacred fire on the altar, which is never allowed to go out; Licinius enters, and vainly endeavours to induce her to fly with him. During their interview the sacred fire is extinguished; Julia entreats her lover to fly, but he refuses to leave her. His friend Cinna rushes in, telling him that people are coming, and that his death is certain if he remains; Licinius is forced away, and Julia faints on the steps of the altar. Priests and vestals enter, find her unconscious, and the Pontifex Maximus condemns her to death.

The third act shows the Sceleratus Ager, the place of execution, in which Julia is to be buried alive. Licinius and a few faithful friends make a desperate attempt to save her, and a fight with the priests is imminent when a flash of lightning suddenly rekindles the sacred fire. The chief Pontiff declares this to be a divine sign that Julia is pardoned; she is released from her vows, and restored to Licinius.

Further details will be given in the course of this analysis; but the above brief outline will suffice to show what great opportunities the libretto affords for strongly dramatic and passionate music, and it is precisely in these situations that Spontini is at his best. Whether from want of sufficient technical training, or from carelessness, his harmony is not infrequently faulty—at times, irritatingly so; his purely instrumental movements, (the overture and ballet music,) are in general of no very great interest; but in the important dramatic movements, he never falls short of the requirements of the scene.

It is not easy to characterize Spontini's style in a few words. His melodies are essentially of an Italian cast; his recitatives, always remarkable for the truth of their expression, are modelled on those of Gluck, though without servile imitation; his great *ensemble* movements were in their day a novelty. Berlioz speaks of him as the inventor of "the colossal *crescendo*" to be often met with in modern works; and there is little doubt that his great finales were the patterns which, consciously or not, were imitated by many of the opera composers who followed him.

In his orchestration Spontini shows great originality. If we compare contemporary scores, such as those of Boieldieu, Méhul, or Cherubini, with that of *La Vestale*, it will be seen that the latter is much the most modern in style. On this point I cannot do better than quote Berlioz—one of the greatest authorities on matters connected with the orchestra. In the article to which I have already more than once referred he says:—

"The orchestration of Spontini was a pure invention; it proceeds from no other. Its special colouring is due to an employment of the wind instruments, which, if not very clever from a technical point of view, is at least skilfully opposed to that of the strings. The part, as new as it is important, entrusted by the composer to the violas, sometimes taken *en masse*, sometimes divided, like the violins, into firsts and seconds, also contributes much to its characterization. The frequent accentuation of the weak beats of the bar, dissonances turned aside from the path of their resolution in

the part which sounded them, and resolved in another part, large *arpeggio* figures of the basses in all sorts of forms, undulating majestically beneath the instrumental mass, the moderate but extremely ingenious employment of trombones, trumpets, horns, and drums, the almost absolute exclusion of the extreme upper notes of piccolos, oboes, and clarinets, give to the orchestra of Spontini's great works a grandiose physiognomy, an incomparable power and energy, and often a poetic melancholy."

The overture to *La Vestale* is far from being one of the strongest numbers of the opera. It opens with a fine introduction (*Andante sostenuto*), which promises extremely well. I quote the first bars:—

#### No. 1. *Andante sostenuto*.

Tutti.

Viol. (Fl. all 8va.)

An interesting modulation through a major to a flat follows immediately, the music shortly returning to D minor, in which key a half cadence leads into the following *Presto assai agitato*. This is not a satisfactory movement. The first subject is not bad:—

#### No. 2. *Presto assai agitato*.

sf sf &c.

but its continuation in D major is weak; the second subject begins well, though its theme is not remarkably fresh:—

No. 3.  
Ob. (Fag. *all 8va bassa*)

Str. *pp*  
Fl. Clar.  
Ob. Fag.  
Fl. Clar. Viol.  
Cello, (Viola *all 8va*)  
&c.

but it will be seen that the last three bars of this extract are a mere transposition of the corresponding portion of the first subject, and the resemblance between the two is still further seen in the continuation of the passages, which I have not quoted. The overture is brilliantly scored; but its construc-

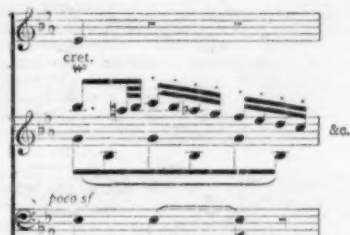
tion is decidedly faulty, and brilliant orchestration is only one, and not the most important, of the requirements of a true work of art. The overture was once performed (in 1858), at the Crystal Palace Saturday Concerts; but, from the fact that it was never repeated, it may be inferred that its success was not great.

The first act shows the Forum. The Atrium, in which the Vestals live, is on the left; it communicates by a colonnade with the temple of Vesta. In the background are the Palatine Mount and the banks of the Tiber. Preparations are being made for a triumphal festival. It is just daybreak; Licinius (tenor,) is leaning against one of the columns of the Atrium in deep dejection. His friend and comrade-in-arms, Cinna, (second tenor,) asks him why he is so depressed when all Rome is welcoming him as a victor; Licinius replies with a wish that the walls would fall on him and crush him. The music of all this dialogue is a richly accompanied and expressive recitative, in which the composer faithfully follows every shade of the meaning of the text. Cinna in a very melodious air asks for his friend's confidence. Without a bar of instrumental prelude, the song begins:—

No. 4.

*Andante espressivo.*  
CINNA. Dans le sein d'un a-mi fi-  
Viol.  
f *pp*  
Bassi. Cor.  
de-le Tu crains d'é-pan-cher ton se-  
Fag.  
crot. Wind. Dans le sein d'un a-mi fi-  
Wind.  
Str.  
de-le, d'un a-mi fi-dè-le Tu.....





The passage for the violins seen in the last bar of this extract is largely used in the accompaniment of this air, being mostly employed in passages of imitation between the first violins and the basses. Though not one of the great numbers of the opera, this air is extremely effective and, in the hands of a good singer, would please even at the present day. In reply to the appeal Licinius tells his friend the history of his hopeless love. Cinna points out to him the dangers to which he is exposed, and warns him to dread the wrath of the gods; but on finding Licinius resolved to carry out his projects, he says:—

"J'ai montré les dangers où la fureur t'engage;  
L'amour veut les braver, l'amitié les partage."

Then follows a bold and spirited duet for the two friends, "Quand l'amitié seconde mon courage," which I refrain from quoting only because such short extracts as alone could be given here would furnish a most imperfect idea of the effect of the music. It is almost impossible by quotations of a few bars only to convey an adequate impression of music in which large contours are of more importance than minute details. It will suffice to say that this number seems to have been always a favourite at performances of the opera.

During this scene day has been gradually dawning, and it is now quite light. Licinius and Cinna take their departure, and a troop of Vestals with the Grand Vestal and Julia come forth from the Atrium. Their morning hymn, the next number of the score, is one of the gems of the work. In its general character it has some affinity with the music of the priestesses in Gluck's *Iphigénie en Tauride*; but the orchestration gives it a special colouring of its own. Excepting occasionally for a few notes, the violins are silent, and the harmony, which is mostly in three parts, is allotted to divided violas and basses, doubled, sometimes in the unison and sometimes in the octave, by the softer wind instruments.\* After an orchestral introduction of twenty bars, the voices enter with the following placid and graceful theme:—

\* Those readers who are interested in scoring will find the opening of this number given in full on p. 147 of Vol. II. of *The Orchestra*, by the writer of this article.

No. 5. *Larghetto con moto.*  
Soprano I. 2.



At the point where the voices are introduced the following stage-direction appears in the full score: "During this commencement Julia seems absorbed in the deepest meditation, from which she only awakes to apply to herself the threats contained in the hymn against faithless priestesses." Eight bars after the close of the passage just given, the first part of the chorus ends with a full cadence in B flat; on the last note of which the violins enter *ff*, leading to a declamatory solo for the Grand Vestal, which is so characteristic of Spontini's style that I give it in full, together with the short "aside" for Julia which follows it.

## No. 6.

Wind. LA GRANDE VESTALE.  
De..... ce lieu

Str. *ff* *p*

Bassi. Fag.

saint, où l'u - ni - vers..... t'a -

*f* *p*

do - - re la vierge im -

*sf* *sf* *sf*

Fag.

Bassi.

(avec force.)

pie est ban - nie à ja -

*sf* *sf* *sf* *cresc.*

mais la flamme é - tein - te ac - cuse ses for -

*fp*

faits, la terre aus - si - tôt la dé -

*sf ppp*

D'une voix tremblante et étouffée.

vo - - - re. Je sens cou - ler mes.....

JULIA.

Clar. (Viole *all. Sva.*)

V.C. Fag.

lar - mes et je fré - mis au seul nom de Ves - ta.

The strongly marked dramatic contrast of the two parts will not escape notice. The first part of the chorus is then repeated, with a new continuation leading to a beautiful tranquil close over a long tonic pedal.

(To be continued.)

## CERVANTES.

THE tercentenary of the publication of "Don Quixote" in 1605 was the occasion of special celebrations in Spain last month. It is, therefore, an opportune moment to recall some musical works connected with that master novel.

"Don Chisciotto della Mancia," by Carlo Sajon, produced at Venice in 1680, appears to be the earliest opera, and it is supposed to have served more or less as a model to Förtsch's comedy, "Der irrende Ritter Don Quixote de la Mancha," produced at Hamburg in 1690. The composer, born in 1652, was connected at an early age with the Hamburg Theatre as singer, poet, and composer. He wrote many operas, and Mattheson, in his "Der musikalische Patriot" refers to him in terms of high praise. The next work in chronological order is Thomas d'Urfe's "Comical History of Don Quixote," acted at the Dorset Garden Theatre in 1694, with a second part in the same year, and a third in 1696. For these, songs were composed by Henry Purcell and John Eccles. Purcell, dying in 1695, only contributed to the first two parts, and among his songs were the well-known "Let the dreadful engines" and "From Rosie Bowers," the latter described in "Orpheus Britannicus" as "the last song the author sett, it being in his sickness."

Of operas may be named Caldara's "Don Chisciotto alla Corte Della Duchessa," produced at Vienna in 1727; Salieri's "Don Chisciotto alle Nozze di Gamazzo," also produced in

that city in 1771; and a "Don Chisciotto," by Manuel de Popolo Garcia, performed at New York in 1827, during the opera season, in which he, his daughter Malibran, and possibly the veteran discoverer of the laryngoscope took part.

G. A. Macfarren's "Don Quixote" was successfully produced at Drury Lane Theatre in 1845, and in connection with that work may be mentioned a grand fantasia for pianoforte by Mr. Walter Macfarren on themes from that opera.

In 1875 Frederick Clay brought out his "Princess Toto and Don Quixote."

The Spanish novel is connected with the name of a great composer of the nineteenth century—Mendelssohn. At the age of fifteen he wrote "The Wedding of Camacho," which was brought out at the Berlin Opera, April 29th, 1827, but not performed again. The libretto was poor, and so was the music. Mendelssohn in after years referred to it as "my old sin of 'Camacho's Wedding.'" In Devrient's "My Recollections of Felix Mendelssohn-Bartholdy" there is an interesting account of a discussion between him and the composer as to the musical treatment of the character of Don Quixote.

Of other nineteenth century operas two may be mentioned. "The new Don Quixote," a Polish opera, was produced at Wilna in 1847. The composer was Stanislaw Moniuszko, who wrote many national operas, also many songs. Whether the libretto of the opera in question is based on the novel we cannot say; anyhow, the title contains the name of its hero. In 1898 Wilhelm Kienzl, composer of "Der Evangelmann," produced his "Don Quixote" at Berlin.

"Don Quixote" is also the title of a symphonic poem by Richard Strauss, which was performed under his direction at the Strauss Festival, held at St. James's Hall in 1903.

*Don Chisciotte*, we may add, was, and may be still, the title of an Italian newspaper.

## THE WESTMORLAND FESTIVAL, 1905.

If an average British tourist, passing through some small provincial town in Germany chanced to hear a performance by the local *Singverein*, how inevitably he would lament the lack of such musical enterprise among the masses at home! He would certainly ignore the fact that this movement towards local co-operation in music had been steadily developing during the past twenty years, and that in the form of "Competition Festivals" fresh centres of study and performance were constantly being formed in various parts of the country. It is the apathy of the upper and middle classes—the classes that travel—which has earned for England the reputation of being unmusical. As regards the people in general, this accusation is as fallacious as it is ill-considered. There is probably no rural district in England which would not furnish fair material, if it could be worked with patience and tact.

In Russia and other countries where social distinctions are still sharply defined, the folk-melodies—like the poorer classes themselves—have preserved a distinct life of their own, so that it has been both a duty and a gain for the cultivated musician to "go to the people" for inspiration and national colour. But in England, where the advance of so-called civilization has obliterated local custom, and with it so much of local music, the position is reversed; and it becomes obviously the duty of educated musicians to share their possessions with the people. Where this is not done the music, once a feature of special districts, is bound to be replaced by modern inanities, imported by the Bank Holiday element from the nearest town. It is sheer nonsense to talk about a nation being musical or unmusical. The unmusical person is merely the exception. Every normal being wants music almost as much as he wants food. If people cannot fill themselves with good things, they will batten on the husks. Therefore, let those who have, share in reason with those who have not.

It is precisely this socialistic ideal—in the true sense of the word—which guided Miss Wakefield's intentions when, in 1885, she started her first local competition in her native village of Sedgwick. Three small choirs—about thirty-six voices—competed in Stevens's part song, "Ye Spotted Snakes." Ten years later, she estimated that over 10,000 vocalists and instrumentalists had taken part in the festivals at Kendal, which were the outcome of this modest beginning.

For the first fifteen years of its existence Miss Wakefield conducted the festival herself, and was also her own chorus mistress. In early spring she travelled from village to village among the Westmorland dales, in order to rehearse the work to be performed in May by the combined choirs. This involved long drives in gigs or spring-carts—sometimes even tramps through snow—in the teeth of northern winds, and nights spent in primitive inns, where modest comfort was unattainable. In 1900 Mr. George Rathbone succeeded Miss Wakefield in this arduous work, and Mr. Coleridge-Taylor took over the conductorship of the festival itself.

As this great event of May-week draws on, excitement increases in the various centres in which the choirs have worked all the winter under local conductors. This voluntary work is usually undertaken by the clergyman or his wife, the village schoolmaster, or some musical member of a family residing in the district. Many of these "mute, inglorious" Richters and Woods have now become experienced and useful choral conductors, especially the ladies who have been fired by Miss Wakefield's example. This year the Kendal choir, trained and conducted by Mrs. Banks, carried off five out of six first prizes in the choral competitions.

Under Miss Wakefield's baton these country choral societies studied and performed such works as Schubert's "Song of Miriam," Parry's "Ode on St. Cecilia's Day," Somervell's "Power of Sound," and Gluck's "Orpheus."

Last year it was considered that the success of the movement warranted the engagement of Mr. Henry J. Wood and the Queen's Hall Orchestra. Symphonic music now takes an important place in the programmes of the concerts.

The proceedings for this year may be briefly summed up as follows:—

Thursday, May 4th, competitions for places south of Kendal, comprising male and female voice choirs, instrumental trios, choral societies, or church and chapel choirs, wind-instrument solos, folk songs (unaccompanied), madrigals and sight-reading tests (staff notation and tonic sol-fa). The afternoon was devoted to rehearsing with Mr. Wood and the orchestra, and in the evening at the first of the Festival Concerts the choirs who competed in the morning took part. The chief choral works on this occasion were Mendelssohn's "Walpurgis Night," "Vätergruft" of Cornelius—the solo finely sung by Mr. Frederick Austin—and part-songs by Brahms and Elgar. The symphony was Beethoven's C Minor.

On Friday, May 5th, a similar order was gone through for choirs hailing from districts north of Kendal. The interest of the morning's work was enhanced by the announcement of the final marks, and the results were applauded alike by victors and vanquished. Dr. McNaught, Mr. Cecil Sharpe, and Mr. George Rathbone were the judges. Friday's rehearsal was arduous, for the chief item in the programme for the evening was Dvorák's "Stabat Mater." It speaks much for the invigorating quality of enthusiasm, combined with the mountain air of Westmorland, that these singers, who had competed all the morning and rehearsed all the afternoon, came to their task at 7.30 p.m. as fresh as any chorus master could desire. The interpretation of this fervently inspired masterpiece by this agglomeration of rural choirs gave a Londoner food for reflection. It would be unfair to compare this body of singers with some of the great festival choruses of the north, but the performance conveyed the conviction of a thoroughness of study to which the average town amateur rarely condescends. It left also an

impression of ardour backed by superb physique. The material is fresh without being raw, and unaffected but by no means uncultured. On Friday evening the symphony was Tchaikovsky's "Pathetic." Hundreds of people then heard it for the first time, and I should like to possess instantaneous photographs taken at the various emotional climaxes of the work. Evidently its effect upon these northern amateurs was as profound as on a more sophisticated audience, although their sensibility was obviously tinged by wonder and curiosity.

To offer this assemblage two works so Slavonic in their different ways as Dvorák's "Stabat Mater" and the "Pathetic" Symphony seemed rather in the nature of an experiment. But it was evident that the religious fervour of the one and the sincere humanity of the other commended them to these simple and direct lovers of music.

The soloists this year were Mrs. Henry J. Wood, the Hon. Norah Dawnay, Mr. Gervase Elwes, and Mr. Frederick Austin—names which answer for the artistic and distinguished interpretation of the work entrusted to them.

Saturday, May 6th, was devoted to the children. The "Kiddies' Day," as it is popularly termed, may have moments of flatness as regards pitch, but maintains an unbroken level as regards cheerfulness. The whole thing has something of the air of a treat, but the work accomplished was often excellent and full of hope for the future. It is almost impossible to get a pleasant or round quality of tone from choirs consisting largely of very small girls; but apart from this natural defect, the results were very good, special attention having been paid to the enunciation of the words. At the afternoon concert Mr. Denis O'Sullivan sang Stanford's "Songs of the Sea," some old Irish songs, and other songs suitable to his juvenile audience, but the children were responsible for all the rest of the entertainment, which included a cantata, "The Power of Music" (Wordsworth), composed expressly for the occasion by the choir-master, Mr. G. Rathbone.

The prizes were given away by the Countess of Bective. They consisted of cups, medals, the "Henry Leslie Shield," and the beautiful banner "Wings of Song," worked and presented by Mrs. A. H. Willink. There are only two money prizes, for "pot-hunting" is sternly discountenanced at the Westmorland Festival, and the pleasure derived from good music, studied and heard, seems to be a sufficient and lasting incentive when we remember that next year the movement will attain its majority.

ROSA NEWMARCH.

### LETTER FROM PARIS.

"ARMIDE," of Gluck, the so long expected "Armide," performed for the first time on September 23rd, 1777, at the Académie Royale de Musique, in Paris, and since then reproduced in mutilated form at different periods, has at last been represented in its entirety—on Thursday, April 12th, at the Grand Opéra.

Let us at once say that it was a great success, and that M. Gailhard deserves unbounded praise for the highly artistic way in which he has reproduced it.

The *tragédie musicale* of Quinault had been represented on February 15th, 1686, with the music of Lulli. Ninety years later Chevalier Gluck took possession of the text, and set it anew in thoroughly original form, fully revealing his genius. In a letter he wrote on the occasion to M. du Rollet, he said: "The *ensemble* of 'Armide' is so different from that of 'Alceste' that you may think they are not written by the same composer. I have endeavoured to be more painter and more poet than composer. There is in 'Armide' a species of delicacy which does not exist in 'Alceste,' for I have found the way to make the personages speak in such a style that you will know at once, through their individual mode of expression, whether it is Armide that speaks or a *souvante*."

When played for the first time in Paris, it raised a storm of passionate discussion, which Gluck himself had foreseen in a letter addressed to the same M. du Rollet, saying: "The public require as much time to understand 'Armide' as they wanted to appreciate 'Alceste.'"

Considering the great difficulties presented by the staging of such an important work—the particular diligence required to carry out some portions of the work, which, although eternally admirable, differ totally from the modern *genre*—we must recognize the great effort made by the direction of the Grand Opéra, crowned by an excellent result.

"Armide," compared with the other works of Gluck, does not perhaps display the intensity of "Iphigénie," the profound passion of "Orphée," nor the dramatic moving power of "Alceste." In no one of these operas, however, in spite of some excusable irregularities, is there as much charm, sweetness, as well as power of emotion and expression, as in "Armide."

On perusing the criticisms of the epoch when this opera came out, it is extremely curious and instructive to note in which way and in what proportion the culture of the mind and the development of musical taste have modified public taste and artistic intelligence during the period of 128 years.

The first act—which, according to modern taste, seems to drag a little—was extremely praised, and the same enthusiasm was expressed for the fifth act, ignoring the second and third acts, which are full of genial beauties, and which are considered the best by the present generation.

M. Gailhard desired to present the work in its original form on the first evening, not leaving out a single note; and, by so doing, the effect of the cuts made at the second performance could be better appreciated.

One thing is undoubted—viz., that the fourth act is much inferior to the others, and rather too long. The eternal duet and the moving about the stage of the two companions of Renaud become rather monotonous.

According to the taste of his epoch, M. Quinault gave to the dances an excessive part in his *tragédie musicale*, and by omitting some in the third act the dramatic effect is not spoiled.

After these few remarks, it must be averred that "Armide" is presented at the Grand Opéra with such elegance, such richness of costumes and scenery, that it shows how great was the diligence displayed.

The performance, as regards *ensemble*, is excellent. But the most important rôle of Armide does not find in Mlle. Bréval the right interpreter. This artist, endowed with real talent and a fine, although somewhat tired, voice, is not equal to the conception of the overwhelming rôle of Armide. She lacks the amplitude of Gluck's style, the warm accent, the dramatic emotion, and the passionate character absolutely demanded by this music. The celebrated monologue, "Enfin il est en ma puissance"; the wonderful imprecation of the fifth act, "Le perfide Renaud me fuit," passed by unobserved.

Certainly modern music, to which Mlle. Bréval is accustomed, has made her neglect the profound character of Gluck's music. Gluck, like Mozart, entrusts the expression of the text and musical phrases to the singers, and not to the orchestra, as is now the fashion. The immortal masters made use of the orchestra only to complete the expression of the words, and to colour the dramatic situation.

The part of Renaud, although coming second, is still extremely important. Unhappily, M. Affre does not possess the chivalrous sentiment required for it, and, apart from that, he very often sings out of tune. He has been replaced by a young tenor, M. Muratore, who is better as singer, but extremely deficient as actor. M. Delmas is admirable in the small part of Hidraot; but neither in singing nor in acting is Mlle. Féart equal to the rôle of "La Haine."

The small parts are entrusted to Mmes. Lindsay, Dubol, Demougeot, Vix, Agussol, Mendez, and Verlet, the last-named being a prominent singer, endowed with a charming soprano voice. Messrs. Scaramberg and Gilly complete the *ensemble*.

The dancing is exceedingly well managed, and Mlles. Zambelli, Landrin, and Hirsch are warmly applauded every



## ADIEU

by

E. DEL VALLE DE PAZ.

Op. 11, N<sup>o</sup> 7.Lento espressivo. (M. M.  $\text{♩} = 64$ .)

Right hand.

PIANO.

Left hand.

*pp**p**pp**rall.**rall.**pp*

\*

*pp*

\*

*pp*

\*

*pp*

\*

*pp*

\*

*a tempo**pp**p a tempo**p**f**pp*

\*

*pp*

\*

*pp*

\*

*pp*

\*

*pp*

\*

*pp*

\*

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The musical score is written for piano and consists of four systems of staves. The key signature is D major (two sharps). The notation includes various dynamics and articulation marks.

**System 1:** The first system shows a piano introduction with a treble staff and a bass staff. The treble staff begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The bass staff has a half note, followed by a half note, and then a series of eighth notes. The dynamics are *p*, *ff*, and *p*. There are also slurs and accents.

**System 2:** The second system continues the piano introduction. The treble staff has a half note, followed by a half note, and then a series of eighth notes. The bass staff has a half note, followed by a half note, and then a series of eighth notes. The dynamics are *pp*, *rall.*, and *a tempo*. There are also slurs and accents.

**System 3:** The third system continues the piano introduction. The treble staff has a half note, followed by a half note, and then a series of eighth notes. The bass staff has a half note, followed by a half note, and then a series of eighth notes. The dynamics are *p*, *pp*, and *pp*. There are also slurs and accents.

**System 4:** The fourth system continues the piano introduction. The treble staff has a half note, followed by a half note, and then a series of eighth notes. The bass staff has a half note, followed by a half note, and then a series of eighth notes. The dynamics are *Adagio.*, *p*, and *pp*. There are also slurs and accents.

## ALLEGRO - VALSE

by

E. DEL VALLE DE PAZ.

Op. 32, N<sup>o</sup> 2.

Allegro-Valse.

PIANO.

The musical score is written for piano and consists of four systems of music. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system includes a 'Piano' marking and a 'f' (forte) dynamic. The score is marked with asterisks at the end of the first, second, and third systems.

The musical score is written for piano and consists of five systems of staves. The key signature is D major (two sharps). The notation includes various dynamics and markings:

- System 1:** Starts with a forte (*ff*) dynamic. The melody in the right hand features eighth-note patterns. The left hand provides a harmonic accompaniment. Dynamics change to *p* (piano) and *f* (forte) within the system. The system ends with a repeat sign.
- System 2:** Begins with a *cresc.* (crescendo) marking. The melody continues with eighth-note figures. Dynamics include *f* (forte) and *p* (piano). The system concludes with a repeat sign.
- System 3:** Features a melody of eighth notes in the right hand and a bass line in the left hand. Dynamics include *f* (forte).
- System 4:** Continues the melodic and harmonic development. Dynamics include *f* (forte).
- System 5:** The final system, starting with a *pp* (pianissimo) dynamic. It features a melody in the right hand and a bass line in the left hand. The system ends with a repeat sign.

Throughout the score, there are various musical notations such as slurs, ties, and repeat signs. The left hand often plays chords or simple harmonic patterns, while the right hand carries the primary melodic lines.



night. The scenic effects and the costumes are splendid. The orchestra, as well as the chorus, was somewhat hesitating on the first night, in consequence of the style of music so different from that of to-day; but matters were soon put right by the steady *bâtons* of M. Taffanel.

"Armide" cannot fail to have a glorious and long run.

A grand Beethoven Festival, under the direction of Herr Felix Weingartner, was held at the Nouveau Théâtre, on May 5th, 7th, 11th, and 12th, with the Colonne Orchestra.

This musical undertaking, under the patronage of the Comtesse Greffuhle, was organized by M. Gabriel Astruc, director of the Société Musicale. The programme comprised the nine symphonies, the pianoforte concerto in c, and the violin concerto, with MM. Edouard Risler and Lucien Capet as soloists. The Amsterdam Vocal Quartet took part in the Choral Symphony.

A young violinist, thirteen years old—Mischa Elman—made his first appearance in Paris on April 2nd, in his own concert at the Salle des Agriculteurs. Quite unknown the day before, he became celebrated the next day. It was really wonderful to hear that child play the Paganini concerto, Bach's Aria and Prélude, and Saint-Saëns's "Rondo Capriccioso."

Mischa Elman, indeed, is endowed with most precious gifts, for his art combines the legendary virtuosity of Paganini with the fulness of sound, the purity of style, and the nobility of expression of Joachim.

The public at once felt itself in presence of an extraordinary artist, and consequently their enthusiasm knew no bounds. The young violinist was obliged to give several additional pieces, and the applause seemed never ending.

At the *Lamoureux Concert*, on Sunday, April 2nd, M. Chevallard presented a German singer of uncommon merit—Mme. Myszk-Gmeiner. Endowed with a fine, well-trained soprano voice and a noble, artistic style, she achieved a great, well-deserved success, in singing "Les Rêves" of Wagner, "Les trois Tziganes," by Liszt, and an air from Verdi's "Don Carlos."

"Adonis," *poème symphonique* by M. Th. Dubois, played at the same concert, created a favourable impression through its melodic form, simplicity of style, and clearness of the modulations customary to this composer, who, with praiseworthy dexterity, has avoided the usual exaggeration of the instrumentation in this *genre de musique à programme*. The success of "Adonis" was also well deserved.

Beethoven's symphony in c minor was performed to perfection, M. Chevallard conducting it by heart.

The "Good Friday" music from "Parsifal" was well performed. But its grand effect when heard in the drama cannot be produced when it is detached from the poem and played on the concert platform. The programme of this interesting concert commenced with the "Egmont," and ended with Chabrier's "Gwendoline Overture." Both were magnificently rendered.

Jan Kubelik has just given two concerts with the Colonne Orchestra at the Châtelet. It is needless to speak of his technique, which is nothing short of marvellous; whilst his interpretation of the big classical works, such as the Beethoven Concerto, which he played on Saturday, April 15th (afternoon), and the Romance in *♩* major by the same composer, which he played on Thursday, the 18th, lacked the depth of feeling and the nobility of style of a Joachim. His playing is uninteresting, but the public at large, blinded by his marvellous technique, applauds him with enthusiasm, and it is certain that there will be considerable difficulty in obtaining seats for the series of concerts he intends giving next June.

The Concert du Conservatoire of Sunday, April 9th, was particularly attractive. The programme included Beethoven's symphony in c; Edouard Lalo's symphony; "Penthésilée," of Alfred Bruneau, interpreted by Mme. Félicie Litvinne in the same remarkable way as last year at the Concert *Lamoureux*; and the "Vorspiel" and "Isolde's Tod," from "Tristan."

The reputation of the Société des Concerts du Conservatoire being well established, we need not praise any

more the excellence of its orchestra. It seems, therefore, to me more interesting to speak of the great activity the Society has displayed during the present season; its considerable recognition of the modern composers, without neglecting the great classics; and, at the same time, of the credit due for all these things to its *chef*, M. Georges Marty. We must be thankful to him for enabling us to hear, among other works, the "Prélude et l'Épithalame" from Chabrier's "Gwendoline"; "La Nuit de Noël," from Liszt's "Christus," a pastoral fragment of delicious character; the profoundly moving "Chant Funèbre," by Ernest Chausson; the brilliant ballet and chorus from "Prince Igor," of Borodine; and last, but not least, the charming "Chœur des Naiades," enthusiastically applauded, from the choruses of Gounod's "Ulysse."

But why not give these choruses in their entirety? Do they not mark the origin of the art evoking the graces of pagan antiquity, which Gounod invented, and used in exquisite manner in his "Phlémon et Baucis"? And thus he also coloured the ballets of "Faust," the "Reine de Saba," and other works. This art, since Gounod's death, has been indiscriminately imitated by many composers, but without throwing into the shade the original model. And I would remind the Société des Concerts du Conservatoire of "Le Désert," of Félicien David. This delicious *indolent* was endowed with many musical ideas which he did not utilize, whilst some modern composers would have made hundreds of symphonies, quartets, sonatas, or lyric dramas out of them.

The old custom of executing exclusively sacred music on Good Friday, according to the actual anti-religious policy prevailing in France, is quite out of fashion in Paris. The only programme of important concerts containing some sacred music was the one of the Conservatoire.

After an excellent rendering of Mozart's symphony in *♩* flat, the Société des Concerts gave the first audition of a *Stabat Mater* by M. E. Paladilhe.

Quite contrary to the well-known works of this composer, this *Stabat Mater* is conceived in a really religious style. In this work M. Paladilhe systematically avoids all excessive modern sonority of the orchestra. Expressed by the voices, very often accompanied by the violins in unison, the liturgical text is illustrated by really classic instrumentation of a sober style, in which, from time to time, the sostenuto chords of the grand organ impart to the music a penetrating religious character.

Especially to be noticed are the first strophe, "Stabat Mater," for tenor and chorus; "O quam tristis," a charming duet, very well rendered by Mlle. Jeanne Leclerc and Mme. Bresser-Gianoli; "Eia, Mater," and the final, "Inflammatum," for soli and chorus. The work and the soloists, including M. Delmas, were warmly applauded. M. Raoul Pugno followed with Beethoven's Concerto in c minor, playing with his customary virtuosity and artistic authority.

Some fragments were given from Berlioz's "Damnation de Faust," namely, scenes 3, 4, and 7 from the second part, in which M. Delmas had an opportunity for displaying his beautiful voice.

"L'Age d'Or," *pièce féerique à grand spectacle, en trois actes et seize tableaux*, by Messrs. Georges Feydeau and Maurice Desvallières, music by M. Louis Varney, is nearly ready to be produced at the "Variétés."

S. D. C. MARCHESI.

## CORRESPONDENCE.

"ALESSANDRO SCARLATTI."

DR. W. H. CUMMINGS, in reference to a statement made by "C." in his review of Mr. E. J. Dent's "Life of Alessandro Scarlatti," that for Stradella's music Purcell expressed "boundless admiration in one of his prefaces," writes as follows: "I am fairly acquainted with Purcell's works, and

should be glad to know where he expressed the above admiration of Stradella."

To this "C." replies: "When I wrote 'Stradella's music, for which he expressed such boundless admiration in one of his prefaces,' I was thinking of Purcell's enthusiasm for Stradella, mentioned by Hawkins, who, in his 'History of Music' (Novello's edition, p. 653), says: 'He lamented Stradella's fate exceedingly,' and (p. 744) 'could never speak of him without rapture,' and (p. 759) 'in his compositions he imitated the Italians, and there is good ground to suppose that he sedulously contemplated the works of Carissimi and Stradella,' with the note: 'The very explicit declarations to this purpose in the dedication of his *First Sonatas* . . . are enough to silence for ever those who . . . assert that the music of Purcell is different from the Italian.'

"These remarks led me to take it for granted that Stradella was in Purcell's mind when he wrote the preface in question. I am sorry that my words should seem to imply that Purcell actually mentioned Stradella."

### OUR MUSIC PAGES.

THE pieces which we have selected for this month are "Adieu," Op. 11, No. 7, and "Allegro-Valse," Op. 32, No. 2, both by Edgar del Valle de Paz. The first is of quiet melodious character, and the pain of parting is depicted in plaintive yet pleasing tones. Mood-painting is programme music of the right kind; not the adieux of relations, friends, or lovers, but the emotion caused by parting is the real subject matter. The three staves on which the piece in question is written has a somewhat formal appearance, but this is really done for the convenience of the player. The melody, it may be noted, is played entirely with the left hand. The second piece, in the bright key of A, is lively and piquant.

## Reviews of New Music and New Editions.

### PIANOFORTE MUSIC.

Select Works of Johannes Brahms: *Sonatas* in C major and in F sharp minor, Op. 1 and Op. 2. (Edition Nos. 5101 and 5102; net, 1s. 6d. each.) London: Augener Ltd. THESE two sonatas were among the works which the young composer played or showed to Robert Schumann when introduced by his friend Joachim. They first met in the year 1854, and so strong an impression did the music make upon Schumann that he published his memorable *Neue Bahnen* article prophesying for the youth a great future. There are differences of opinion at the present day with regard to some of Brahms's art-work. Some may think that he did not fully satisfy the high expectations raised, but all impartial critics must surely acknowledge that these two sonatas were extraordinary productions for a young man who had not attained his majority. The opening Allegro of the sonata in C is full of the vigour of youth, and there is both power and poetry in the music. The expressive Andante, composed long before the other movements, is of thoroughly romantic character. And the vigour and rhythmical life of the last two movements, to say nothing of other qualities, naturally impressed Schumann. The theme of the *finale* is evolved from that of the opening movement, a means of promoting unity which Brahms had evidently learnt from his two favourite composers, Beethoven and Schubert. Op. 2 was again a sonata, the one in F sharp minor, and, moreover, the order of publication was suggested by Schumann himself. In this work the individuality of the composer is more strongly felt, and for this very reason it is particularly interesting. We recently noticed the third pianoforte sonata in F minor,

the last work of the kind which Brahms wrote. Like Schumann, he turned his attention to pianoforte pieces of small compass, although he continued for the rest of his life to write chamber works which are in sonata form.

Compositions for the Pianoforte by F. EDWARD BACHE. Second Series. Revised, phrased, and fingered by GEORGE LANGLEY. *Two Romances*, Op. 12; *La Penserosa and L'Allegro*, Op. 24. (Edition Nos. 5009 and 5010; price, each net, 1s.) London: Augener Ltd.

THE first *Romance*, after a few introductory bars, commences with a soft, flowing melody, which in time gives place to a section of somewhat agitated character in the key of the relative minor, the principal one being B flat; and when the opening melody returns it is presented with tasteful ornaments. The music is somewhat after the style of Field; it contains, however, no direct reminiscence. The second *Romance* is headed *Allegro appassionato*, and it is, therefore, very different from its soft, gentle predecessor. The writing is very clever, and altogether it is a piece full of charm and life. There is an introduction to *La Penserosa*, for the most part fiery, which enhances the effect of the quiet *Andante cantabile* to which it leads. The simple melody, after its first statement, is extended with the addition of certain ornamental passages and shakes, finally dying down to the softest *pianissimo*. *L'Allegro*, as determined by the title, is bright and lively; the writing for the instrument is brilliant, yet refined. The two pieces could be played separately, but given consecutively they offer excellent contrast; in the similarity of the two brief introductions there is, indeed, also connection.

Wedding Album, for the Pianoforte. (Edition No. 8484; price, net, 1s.) London: Augener Ltd.

THE subject of music connected with weddings at once irresistibly recalls Mendelssohn's "Wedding March," from "A Midsummer Night's Dream," a piece which has lasted for many years, and is still played as the happy pair leave the church. The only thing to say about this march is that it is appropriately placed at the head of the *Album* under notice. Since Mendelssohn's time Wagner's music has achieved great popularity; we accordingly find him next, and represented by the "Bridal Procession" and the "Epithalamium" music from "Lohengrin." After these comes a Solemn March, specially written for a wedding by the late Ernst Pauer. The principal section is firm and brilliant, while the trio, or middle portion—which here probably typifies the lady—is soft and graceful. After that we have Södermann's Swedish Wedding March, the stately "Wedding Procession" from Weber's "Euryanthe," an opera which has not been given in London for many a long year, and, by way of ending, the bright wedding music from Mozart's "Marriage of Figaro."

Easy Pianoforte Duets composed by ALFRED MOFFAT: No. 7, *Barcarolle*; and No. 8, *March*. London: Augener Ltd.

THE treble part, as stated on the title page, is "within the compass of five notes." With such limitation it would seem difficult to write interesting music; but in these duets character, colour, and movement are supplied by the bass part, which is intended to be played by the teacher. Mr. Moffat has not only done this, but the simple melody of his *Barcarolle* is not lacking in charm. The *March* theme is stately, and it will be seen that though the Trio is in F, the sub-dominant, the five notes C, D, E, F, G in the treble remain. The change of key is certainly indicated by a fresh signature, but only by the harmonies of the bass can the change be made clear to the ear.

## BOOKS.

*Bell's Miniature Series of Musicians*.—"Schumann" and "Chopin," both by ERNEST J. OLDMEADOW; and "Brahms," by HERBERT ANTCLIFFE. London: George Bell & Sons.

THE story of Schumann's life, with its romantic commencement, its many struggles, and its terrible end, is well told. Comparisons are said to be odious, and in reference to notices of Mendelssohn and Sterndale Bennett, it was not wise, and certainly not necessary to describe the one as a "considerable," the other as a "little," man. The appreciation of Schumann, both as composer and writer, is sound. Some reference might have been made to the interesting letters written to the composer by Wagner, of which a summary has been given in Dr. W. Altmann's recently published "Richard Wagner's Briefe." And in the list of works mention might have been made of the posthumous pieces.—Much has been written about Chopin, and students might find, says our author, "a year's unprofitable employment" in reading all volumes and articles to which the Chopin controversies have given rise. His life is here told briefly, yet in an interesting manner. To describe Chopin's music seems almost an impossibility. Mr. Oldmeadow wisely abstains from any gush. His remarks are to the point. The composer, though he wrote neither mass, opera, nor symphony, is, as he rightly says, "entitled to be named among the ten or twelve apostles who have done most to increase the range and flexibility of musical expression." Brahms lived a quiet, retired life, yet Mr. Antcliffe has made the most of it. In speaking of the composer's art-work we read that in his four symphonies, Brahms "arrived at probably the highest point it was possible to reach in absolute music." The high merits of, at any rate, the first two Brahms symphonies have met with general recognition, but if the writer means that they surpass Beethoven's C minor or symphony in A, we cannot agree. Again, one of Brahms's finest choral works, the "Schicksalslied" is just mentioned, but without any comment. The key given on p. 5, with regard to the Kreutzer sonata, requires correction. The comments on the songs and chamber music are excellent. The volumes contain portraits, illustrations, and facsimiles.

## THE OPERA.

## "DER RING DES NIBELUNGEN."

THE more often I hear the "Ring" the deeper are my regrets that Wagner ever undertook so vast a task. The conception of the whole is not organic, whatever the Wagnerians may write and lecture as to its meaning; the music itself is unequal, belonging as it does to such various stages of the composer's development; and the subject is not of the world-interest of "Tristan," "Parsifal," or even "Tannhäuser." I think I know the "Ring" as well as any one. From the context alone, and without the ingenious guides which should never have been necessary if Wagner himself had followed his own theory that drama must be intelligible through action, I could compile a neat account of what the "Ring" means. But from judging it in its literary form to appreciating it as an acted musical drama there is a long step. You certainly ought not to be compelled to a continual cudgelling of the brain as to the meaning of characters in a drama. At any rate they must appeal to your sympathies at first hand. That is just what I find the characters in the "Ring" fail to do now. Taking the four sections as a whole there is no clear dramatic centre. At first you are asked to be interested in Wotan's fate and all that he stands for. Then, after a gap which is never clearly explained, you suddenly have to focus your mind on Siegmund and Sieglinde. Their love tragedy is but an episode, a one act musical drama in itself. From them you have to turn to Brünnhilde, much the most interesting character in the whole drama. But she is not seen again until the end of "Siegfried," and then only during a comparatively short love-duet. In "Die

Götterdämmerung" she is not the same Brünnhilde, nor is Siegfried the same Siegfried, and by the end one has travelled so far from Wotan that the destruction of Walhall, which was the objective of the earlier part of the drama, resolves itself into an ineffective transparency. I confess I cannot pump up enthusiasm for this long-drawn-out, inconsistent drama.

The music still remains a joy to the spirit, and for precisely the quality which the early anti-Wagnerians denied that it possessed. Perhaps because we have grown accustomed to so much modern complication and to so much modern subtlety of emotion, the music of Wagner's "Ring" seems simple, elemental, and naïve. It is the music of a genius, and its emotional appeal is so straightforward that it is wonderful it should have struck the musical world as so extraordinary when it was first heard nearly thirty years ago. But, judging it as music-drama, the "Ring" does not seem to me now the clear success that once it did. To begin with, no amount of argument and theory can persuade me that Wagner's treatment of the voice is the last word in music-drama. I refer to his method of weaving it up with the orchestra so that the *dramatis personæ* are but parts of the whole score. The invention of the orchestral chorus was very happy. It gives the musical dramatist a finely expressive medium for heightening the drama. But Wagner carried it to an extreme in the "Ring."

For the sake of making his orchestra discourse on the situations he retained long speeches which have no kind of dramatic necessity. And—the cardinal fault—he attempted to get so near speech in the style of his declamation that the vocal writing is often without intrinsic interest. It is doctrinaire treatment. If the convention of expressing drama through singing instead of speech is allowable—and all art has its conventions—why should it be unnatural for the characters to sing lyrical phraseology, and natural for them to declaim? Wagner's own theory that only that should be sung which cannot be spoken is sound enough, but for the life of me I cannot conceive the kind of emotion which must be expressed by declamation. Nor can I away with the thought that the declamatory style of Wagner's later works was largely conditioned by the importance his orchestral commentary had in his own eyes. His treatment of the voice as more or less subsidiary to the musical design was a clever way of allowing his orchestra to be untrammelled by it. He shunned vocal melody as if it were unnatural, and yet the voices and the orchestra often make up a highly melodious whole. Now, if Wagner as commentator on the drama is moved to melody, why should his characters, who are supposed to be feeling deeply, have a less attractive and emotional medium of expression?

Then the weaving of the voices with the orchestra often results in the *dramatis personæ* being mere instruments in the score. You feel that they are puppets being danced to Wagner's orchestra. This method of writing music-drama has given us some fine music, but surely Wagnerians should be the last to use that argument! It is cutting the ground from their master's feet; it denies the very principles for which he fought so strenuously. Finally, I must confess that the continual bandying about of representative themes becomes monotonous in a musical sense. Nor is it at all clear that they really do help us to understand the drama. After all the average spectator has some grain of imagination. He does not need to be told by the orchestra such obvious things as Wagner insists on telling him on every possible occasion. Wagner would leave nothing to suggestion. Yet what a fine dramatic instinct he had when he chose to be comparatively simple in his expression of the drama! I may instance that beautiful treatment of the scene in which Brünnhilde warns Siegmund of his approaching death. And how successful he is when he has to illustrate dramatic silences. I need only point to the music of the third act of "Tristan" when the hero lies unconscious. I often think that in these scenes and their like Wagner had really hit by hazard on the proper position of the



orchestral comment. In the first it is simple, for the whole interest is in the characters; in the second it is the whole of the expression, and realizes just what could not be realized in an ordinary spoken drama.

I am afraid these remarks will brand me as an apostate. Yet I think I have a greater admiration for Wagner than when I accepted him at his own valuation. His power and originality and genius-like simplicity of thought compared with the attenuated complexity of some of the moderns grip me now as strongly as ever they did. Only, as a musical dramatist, I begin to see that Wagner had taken the wrong path. It enabled him to give free reins to his genius, but it has not set a model of music-drama. That is one of the reasons why there have been no successful operas on the strictly Wagnerian lines. These impressions were not due to any fault in the performances of the two cycles at Covent Garden. Indeed, the "Ring" has never been represented so adequately in London. I cannot subscribe to the unqualified praise of the singing as if the music had never been sung before. Unfortunately my memory prevents indulgence in such amiable enthusiasm. But it is true that the *ensemble* has never been so good. Partly this has been due to the new stage manager, Herr Wirk, but most of all to the splendid conducting of Dr. Richter. He is the very man for the "Ring." In "Tristan" I have always found him rather disappointing. He does not quite understand the almost hysterical emotion of the music. But the "Ring" has the quality of a massive elemental strength, and Richter realizes that without any dragging. On the whole, the singing and acting of the artists were "excellent." No great genius was shown. Kraus's Siegfried is too well known to need any eulogy or criticism. To pretend that he is all Siegfried might be absurd, but at the same time he has his good points. In the first cycle Fräulein Wittich aroused much enthusiasm by her singing and acting as Brünnhilde. If it is impossible to echo that enthusiasm it can at least be said of her that she sang extremely well, and that she has full knowledge of what is required on the music-drama stage. She has a good presence, too. But her acting is quite wanting in the subtlety which makes Ternina's Brünnhilde such a noble figure. Fräulein Wittich is too studied in her gestures, and she is not capable of spontaneous facial expression. Above all, her singing seldom has the ring of emotion. All the outward semblance of it is there; the reality is absent. In the second cycle she took the part of Sieglinde, and was better suited by its simplicity. The other Brünnhilde, Mme. Litvinne, was vocally satisfactory, but it cannot be said that her appearance or acting was equal to her singing. Some disappointment was caused by Herr Van Rooy being unable to sing throughout the second set of performances, but Mr. Whitehill, the American artist, was a good Wotan. Compared with Van Rooy he is a little tame, and seemed too restrained in his acting, but then Van Rooy is the best Wotan the Wagnerian stage has seen of recent years. Herr Zador's Alberich was new to Covent Garden. He is a very capable artist, and managed to convey the sinister character of the dwarf without the pantomimic exaggeration which is so often ludicrous. The rest of the cast has been heard here before, and no members of it, except Herr Reiss as Mime, and Mme. Kirkby Lunn as Erda and Waltraute, demand special praise. It is enough to say that all were well in the picture. But this notice would be incomplete without warm commendation of the splendid singing of the Rhine-maidens and the Norns.

I have incidentally praised the stage management, and must repeat that praise. When one remembers what used to be done in the "Ring"—how, for instance, it was once found impossible to continue the last act of "Die Götterdämmerung" without a break after the Trauermarsch—the achievements of the Covent Garden stage

managers are wonderful. There were very few hitches in the scenic arrangements. Indeed, I noticed none, but others have mentioned one or two minor blemishes. The exaggerated catastrophe of the destruction of Gunther's Hall, which at great expense and much ingenuity had been introduced at the last performances of the "Ring" a couple of years ago, was abandoned, and the serenely quiet ending was to be heard. But the management might have invented something a little less tame than the mechanical sliding through trapdoors of the columns. On the whole, the Covent Garden syndicate may plume itself on having given London a set of "Ring" performances which would not be easy to excel even at opera houses on the Continent, where the opportunities for rehearsals are greater; and in the matter of the orchestra and singers it is doubtful if the recent cycles could be surpassed anywhere. All things being so excellent, may it not be well if in future the Covent Garden performances set an example in a direction which Bayreuth has not indicated? I refer to the dresses and coiffure of the principal characters. It is the custom, I believe, for the chief artists to supply their own costumes, and the make-up and wigs seem to be part and parcel of the Bayreuth traditions. But is there any reason why Siegfried should present the appearance of a *prima donna*? A man of the woods and primeval nature would surely not have symmetrically curly hair, and his face and limbs would be bronzed. And did the women of that period always go about with their hair hanging loose and carefully brushed? I have seen pictures of Viking head-dresses which point to an opposite conclusion, and as the "Ring" is dressed more or less in the Viking period, some of those pictures might well be copied. Also all the principal characters in Wagner's music-dramas make it a point of duty to appear as spick and span as if they were assisting at a fancy dress ball. The Covent Garden management dresses the chorus, and in the "Götterdämmerung" we had a picturesque set of warriors. This may seem a small matter, but when the performances have reached so close to perfection it would be worth while to set German opera houses an example in respect of dressing Wagner.

I have but little space left to deal with the revival of Donizetti's "Don Pasquale," but it really does not demand an extended criticism. The music is pretty, and here and there has a real touch of comedy humour, but compared with the composer's "L'Elisir d'Amore" it is dull. It certainly has not the life of Rossini's "Barbiere," nor has it the comic vitality of such a work as "Fra Diavolo." M. Maurel acted the part of Malatesta with the right gaiety, but his voice was not strong enough, and was sometimes almost inaudible. M. Glibert was a rather farcical Don Pasquale; but he amused, and no doubt his treatment was necessitated by the size of the Covent Garden stage. Mlle. Bosetti sang well as Norina, but she did not act with the necessary humour and enjoyment of the plot. Signor Bravi, the Ernesto, has a pleasant voice. Nothing else of consequence has happened at Covent Garden since the "Ring" performances, but it should be mentioned that Herr Herold, vastly improved as to voice, made a most interesting Lohengrin, and that Melba has returned to triumph. She was not in her best voice at the first appearance she made, but nevertheless her singing was as enjoyable as ever. A new tenor, Signor Constantino, made a fairly successful *début* as Alfredo in "La Traviata." It is too late in the month to write of Fräulein Wittich as Isolde, or of the return of the great Caruso. Opera-goers have certainly had a strange medley of experiences since the season began, for Wagner in his most severe mood has been sandwiched between Rossini, Donizetti, and Puccini. The opening of the Waldorf opera season must also be reserved for next month.

E. A. BAUGHAN.



## IN THE CONCERT ROOM.

In former years the chief recitals were those given by pianists; now violinists come in ever-increasing numbers, and not a few of them prodigies. But, first, reference must be made to the series of chamber concerts bearing the name of the great artist who first visited London sixty-one years ago, and who is still active and incomparable as leader of classical chamber music. The programmes of the series of the six Joachim Quartet concerts given at the Bechstein Hall, May 8th, 10th, 12th, 15th, 16th, and 19th, were devoted largely to Beethoven, and to Haydn and Mozart, his two great predecessors; to Schubert, the contemporary; and to Schumann and Brahms, two notable successors of that master. The ensemble of the four performers—Dr. Joachim and Professors Carl Halir, Emmanuel Wirth, and Robert Hausmann—is perfect; they have no stereotyped style of playing, but enter thoroughly into the spirit of the composer, whether it be the light-hearted Haydn, noble-minded Mozart, or the powerfully emotional Beethoven. The hall was always full, and there was great enthusiasm. On May 22nd a sonata recital was given in the same hall by Dr. Joachim and Mr. Leonard Borwick, the names of the composers—Bach, Brahms, Mozart, and Schumann—and those of the interpreters sufficing to explain the great success achieved.

The violinists who appeared last month must be dealt with very briefly. Kubelik and Huberman, two well-known names, were both heard in Beethoven's violin concerto in D. Kubelik may not fully reveal the depth and grandeur of the music, but he is evidently attempting to do so, and in time he may become a great interpreter of high-class music, as well as an astonishing virtuoso. Huberman's reading of the work was excellent. M. Thibaud, the French violinist, gave two recitals with well-deserved success; while M. Antonietti, who has developed into an artist of high rank, gave further successful recitals. Miss Marie Hall's concert at Queen's Hall was largely attended. She is too young to give thoroughly mature readings of works of large compass, but in various short solos she displayed marked taste and rare refinement. A new young lady, Miss Chartres, is the last in the long procession of prodigies. She is only nine years of age, and has been studying with Professor Sevcik. The child is highly gifted, and shows temperament; but those in charge of her will do well to let her return to the study for a few years. Mischa Elman is the lion prodigy of the season. He, too, gave a recital, and once more astonished his audience by his characteristic conception of the music he interpreted; his tone remains beautiful, and his technique without a flaw.

Of recent pianoforte recitals the most notable was the one given by Mr. Frederick Lamond at the Bechstein Hall on Saturday afternoon, April 29th. His programme was devoted to two great composers. His readings of Beethoven's sonata in C minor, and the "Appassionata" in F minor were exceedingly good—we may, indeed, say that few pianists at the present day could equal them. There was emotion kept under due restraint; while, although the meaning of the music had evidently been carefully studied, there was throughout a feeling of spontaneity. There was also grand playing in the Chopin "Funeral March" sonata; the first movement was interpreted in masterly style. The rendering of the March, however, proved somewhat sentimental. Mr. Mark Hambourg gave his only recital this season on the 20th ult. His programme included Beethoven's A flat sonata, Op. 26, a work which does not allow of sufficient technical display to attract many pianists. The Schubert "Wanderer" fantasia, however, in that respect is more than satisfactory; but for Mr. Hambourg difficulties have ceased to exist. A group of short solos at the end of the programme included the piece which recently won the prize offered by Mr. Hambourg for the best pianoforte piece, the age of the competitors being limited to twenty-six. The prize-winner was Mr. Frank Bridge, and his Capriccio is short, clever, and original. Mr. Hambourg, we learn, will offer a similar prize every year, and this ought to result in some interesting pianoforte music, which in these days is not common.

Of orchestral concerts, the fourth Philharmonic on May

11th was one of considerable interest. Three works were performed for the first time at these concerts—Edward German's clever and effective "Welsh Rhapsody," originally produced at the last Cardiff Festival; and two works for piano and orchestra, Mr. Raoul Pugno being the soloist. Of these the first, by César Franck, is entitled "Variations Symphoniques," in which skill and poetry go hand in hand. The second was Saint-Saëns's "Africa," fantasia, with attractive subject-matter and clever writing; the pianoforte part, however, shows too evidently a desire to catch the ear of the public. Both these works were well rendered, and the second excited prolonged applause, which could only be silenced by the granting of an encore, the pianist's "Sérénade à la Lune." The last number in the programme was Tchaikowsky's "Pathétique," a work which since its production under the direction of Sir A. Mackenzie, shortly after the death of the composer, at the first Philharmonic of 1894, has become a universal favourite. Dr. Cowen conducted the whole of the programme with marked ability.

A "Wagner" concert at Queen's Hall, under Mr. Wood's direction, naturally drew an immense audience.—Sir Edward Elgar's "Dream of Gerontius" was the work selected by Mr. Arthur Fagge for his Testimonial Concert at Queen's Hall on May 2nd. The soloists were Miss Marie Brema, and Messrs. Gervase Elwes and Ffrangcon Davies.

## Musical Notes.

## LONDON.

A BRITISH festival will be held at the Crystal Palace on Saturday, June 24th, under the conductorship of Dr. Frederic Cowen. Sir Hubert Parry will be represented by his Ode, "Blest Pair of Sirens"; Sir Edward Elgar by "The Challenge of Thor" from his "King Olaf," and by his "Sea Pictures"; Mr. Coleridge-Taylor by his "Hiawatha's Wedding Feast"; Dr. Cowen by his "Old English Dances"; Mr. Edward German by his "Gipsy Suite"; while songs will be sung from Sir Arthur Sullivan's "Ivanhoe." The Handel Festival Choir and Orchestra, numbering in all 3,500 performers, are engaged. The soloists will be Miss Agnes Nicholls, Mesdames Clara Butt and Ada Crossley, and Messrs. Ben Davies, Kennerley Rumford, and Andrew Black.—The novelties at the forthcoming Hillier Festival at the Queen's Hall will be: P. Gilson's Esquisses Symphoniques "La Mer"; César Franck's Melody with orchestra "La Procession," and the symphonic poem, "Pysché"; Charpentier's suite, "Impressions d'Italie" (first time in its entirety); H. Rabaud's "Divertissement on Russian Airs"; J. Holbrooke's Variations, "The Girl I Left Behind Me"; and G. Pierné's Concertstück for Harp and Orchestra.—Sir Frederick Bridge delivered an interesting lecture last month at the Aeolian Hall on "Dibdin's Sea-Songs and Other Naval Ballads," in aid of "The Heritage," the craft and toy-making school of "The Guild of the Brave Poor Things."—Huberman announced a recital "at popular prices" to be given at the Queen's Hall on the 27th ult., and the example set might be followed with advantage by other concert-givers.—Two interesting performances were given at the Royal Academy of Music on May 5th, and repeated on May 6th and 8th. The first was a Dramatic Phantasy of Materlinckian character by E. L. Lomax (student), with peculiar, yet promising music; the second, a clever "Music-Drama without words," by Paul Corder, talented son of Mr. F. Corder.—Dr. Charles Harford Lloyd, Precentor of Eton College, has been elected President of the Institute of Graduates in Music for the year.—Mr. Robert Maitland has been engaged by Max Behrend for three years at the Stadt-Theater, Mayence.—The prize of ten guineas offered by Mr. Mark Hambourg for the best short pianoforte solo was won by Mr. Frank Bridge. A prelude by Mr. Watling, of the Royal Normal College for the Blind, and another by Mr. Felix Swinstead, having been highly commended, Mr. Hambourg has awarded to them

consolation prizes of three and two guineas respectively.—The second number of the *Royal College of Music Magazine* contains an interesting and humorous account by Mr. Albert Visetti of his experiences at Milan when Gounod went to that city to conduct his "Faust."—The programme of the Royal College of Music concert of May 24th included Clementi's sonata in  $\sharp$  minor, Op. 26, No. 2, as under the conditions of the Clementi Exhibition, founded by the late Rev. H. Clementi Smith, the Exhibitor has to play a work by Muzio Clementi at a college concert soon after election.—The public rehearsal of the parks' bands was held at Queen's Hall, on the afternoon of May 10th. The conductors were Messrs. Carl Armbruster (Adviser to London County Council), J. A. Hamilton, W. Short, and T. Mackinnon.—Mr. F. Gilbert Webb read an interesting paper on "The Higher Aspects of Musical Form" at the Musical Association, at Broadwood's, on May 9th.—The concert given at the Royal Albert Hall on May 9th in aid of the Union Jack Club was a brilliant success. The King was present.

#### PROVINCIAL.

**Bournemouth.**—The list of works performed at the Winter Gardens under the direction of Mr. Dan Godfrey during the tenth series of Symphony Concerts, includes many performed for the first time here. Among them are a violin concerto by Miss Ethel Barns: a suite in  $\flat$  minor by James Friskin; Paul Corder's Overture, "Cyran de Bergerac"; Edward German's symphonic suite in  $\flat$  minor; Arthur Hervey's concert overture, "Youth," and the tone pictures "On the Heights" and "On the March"; B. Hollander's Sinfonietta for strings; Humperdinck's "Dornröschen" suite; Dr. C. Maclean's concert piece, "Tona"; and last, though not least, Sir Hubert Parry's fourth symphony.

**Douglas.**—Mr. R. H. Wilson, Chorus Director of the Birmingham Festival, and one of the adjudicators at the National Eisteddfod and Manx Festival, held here on March 21, 22, and 23 last, entertained a very high opinion of the singing. Among other words of praise he said: "I do not see any reason why you should not, with a little more practice, challenge anything to be found in England with regard to choral music."

#### FOREIGN.

**Berlin.**—The dates of the ten Subscription Concerts of the next season, under the direction of Felix Weingartner, have been fixed as follow: October 18th, November 2nd and 20th, December 8th and 22nd; and in 1906, March 2nd, 9th, and 22nd, April 14th, and May 7th.—The dates of the Philharmonic Concerts, under Arthur Nikisch, will be: October 16th and 30th, November 13th and 27th, December 11th; and in 1906, January 15th and 29th, February 12th and 26th, and March 12th.—The Singakademie announces the following works for the season 1905-6: Beethoven's "Missa solemnis"; Brahms's "Begräbnisgesang," "Gesang der Parzen," "Nänie," and the "Requiem"; Bach's "Christmas" Oratorio and "Matthew" Passion; Elgar's "Apostles"; and Haydn's "Creation."

The Thalia Theatre, under the direction of Ernst von Wolzogen, opened on May 1st with H. Hermann's "Urteil des Midas," and Bogumil Zepler's "Bäder von Lucca." The librettos, both by Wolzogen, are after Wieland and Heine.—Humperdinck's new opera, "Die Heirat wider Willen" was produced at the Opera on April 14th under the direction of Richard Strauss.

The second May number of *Die Musik*, published by the Schuster and Loeffler firm, is devoted to American music and musicians. It contains important articles by Henry T. Finck, Arthur Lasar, Felix Weingartner, and Dr. Martin Darkow.

**Cologne.**—Beethoven's "Missa solemnis" and Ninth Symphony were given on Palm Sunday under Steinbach's able direction.

**Lübeck.**—The Stadttheater, built in 1807, has been definitely closed, not being considered sufficiently safe in the event of fire.

**Munich.**—Max Reger has been appointed successor to the late Max von Erdmannsdorfer as conductor of the Porges Choral Society, and will commence work next September.

**Prague.**—A "Smetana" cycle of eight operas was announced for last month at the National Theatre:—"Die Brandenburger in Böhmen," "Die Verkaufte Braut," "Dalibor," "Zwei Witwen," "Libussa," "Der Kuss," "Das Geheimnis," and "Die Teufelswand."

**Rome.**—E. Morlacchi's oratorio "I Misteri del Rosario" has been performed for the first time.—The Minister of Public Instruction has decided to give annually two purses to facilitate young musicians in their studies. Ten candidates have presented themselves this year. The jury is composed of Sgambati and Mascagni, D'Arienzo (professor of harmony at the Naples Conservatorio), and Bossi, Falchi, Gallignani, and Zanella (directors of the conservatoria of Bologna, Rome, Milan, and Pesaro). There are two examinations—the preparatory and the final. For the first a vocal fugue has to be written; for the second a cantata or lyric scena.

**Venice.**—Wolf-Ferrari's grand lyric scena "Vita nuova," after Dante, has been performed under the composer's direction at the Fenice Theatre.

**Paris.**—A new second sonata for pianoforte and violoncello, by Dr. Saint-Saëns, was recently played here with great success by himself and M. Hollman, the well-known cellist.

**Nancy.**—Mahaut, the organist of St. Léon, recently gave recitals, the programmes including the whole of César Franck's organ compositions.

**Monte-Carlo.**—Saint-Saëns has been requested by the Prince of Monaco to write a work for the season of 1906, and he has promised to do so.

**Washington.**—From the "Report of the Librarian of Congress for the fiscal year ending June 30th, 1904," we learn that the total number of accessions in the music division amounts to 22,074 against 21,224 of the previous year. There are works by Rachmaninoff, Martucci, Weingartner, and Strauss (Johann, not Richard). In the department of literature of music, there has been an increase of 1,149 volumes, amongst which we note the five volumes of A. W. Ambros's "Geschichte der Musik," Gevaert's "Origines du Chant Liturgique," and the late E. Dannreuther's "Musical Ornamentation."

#### OBITUARY.

ETTORE DE CHAMPS, pianist and composer (comic operas, operettas, etc.), at Florence; aged 70.—JESSIE BARTLETT DAVIS, well-known operatic contralto, at Chicago.—GAETANO GUIDOBONI, composer of sacred music, at Ferrara; aged 88.—JOSEF HÄSER, capellmeister and composer, at Düsseldorf.—EDUARD HERMES, composer of male choruses, at Königsberg-i.-Pr.; aged 87.—WALTER EDGAR HILL, member of the firm of W. E. Hill and Sons; aged 33.—JESSIE HILLEBRAND (née Laussot), widow of Karl Hillebrand, friend of Liszt and founder of the *Società Cherubini* at Florence; aged 78.—EMILE JONAS, composer of operettas; born 1827.—KARL KOMZAK, composer (popular dances and marches), born at Prague 1850, died at Vienna, run over by a carriage; aged 55.—LUDMILLA KUPFER-BERGER, gifted opera singer at Berlin and Vienna; aged 55.—FLORENCE LANCIA, vocalist, at Tunbridge Wells; aged 63.—Professor ERNST PAUER, died at his villa, Jugenheim-an-der-Bergstrasse, May 9th; aged 78.—EDUARDO RUBINI, noted tenor, at New York; aged 63.—ERNST BERNH. SCHNEEROVOIT, conductor at Tammerfors; aged 70.—SAM. SHUBERT, one of the owners of the Waldorf Theatre, born (Syracuse, N.Y., 1876; victim of a railway disaster at Harrisburg, Pa.—MAX STREUBER, writer on music, born at Gross-Glogau, died at Charlottenburg; aged 56.—SUSAN SUNDERLAND (née Sykes), soprano vocalist, well known in the North; aged 86.—CARL SWOBODA, operetta tenor, died April 10th, Berlin.—FREDRIK TORSELIOUS, organist and composer, at Linköping; aged 60.—CHARLES PAUL TURBAN, professor of the clarinet at the Paris Conservatoire; born at Strasbourg in 1845.—FRIEDRICH WIESENDORF, organist at St. Petersburg; aged 62.

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